

IKCO

Concept Project Research

Brand identity, cultural identity and automotive design direction for IKCO

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“

Having an identity means being who you are, as you are.

Jean-Noël Kapferer

Brand identity is the essence of every brand.



01

Brand Identity and Visual Identity

Definitions, frameworks and design principles

Brand identity and visual identity

Identity is expressed through meaning, continuity and distinction—then made perceivable through a coherent visual system.



Identity: continuity and differentiation

Identity states who or what something is.

It depends on two foundational properties: differentiation from others and continuity with itself.

In some contexts, differentiation is dominant; in others, continuity and self-similarity are more important.

The term is therefore used in two apparently opposing senses: absolute sameness and uniformity; or a distinction that remains stable over time.

Two readings of visual identity

Differentiating identity

A visual work is distinctive while retaining internal coherence. In organizations, this is the familiar domain of corporate visual identity, rooted historically in marks, symbols and modern identity systems.

Associative identity

A visual work resembles, refers to or carries the atmosphere of other works. Traditional Iranian architecture, for example, retains familiar motifs, arches, vaults and materials while generating unity through repetition. This research calls that broader condition general visual identity.

General visual identity

General visual identity has a long history and can appear across every visual art.

It may arise from visual order and internal harmony without requiring an obvious precedent.

This research divides it into purposeful and non-purposeful forms.

Purposeful identity may be aesthetic-expression or identity-expression oriented; the latter is the principal concern here.

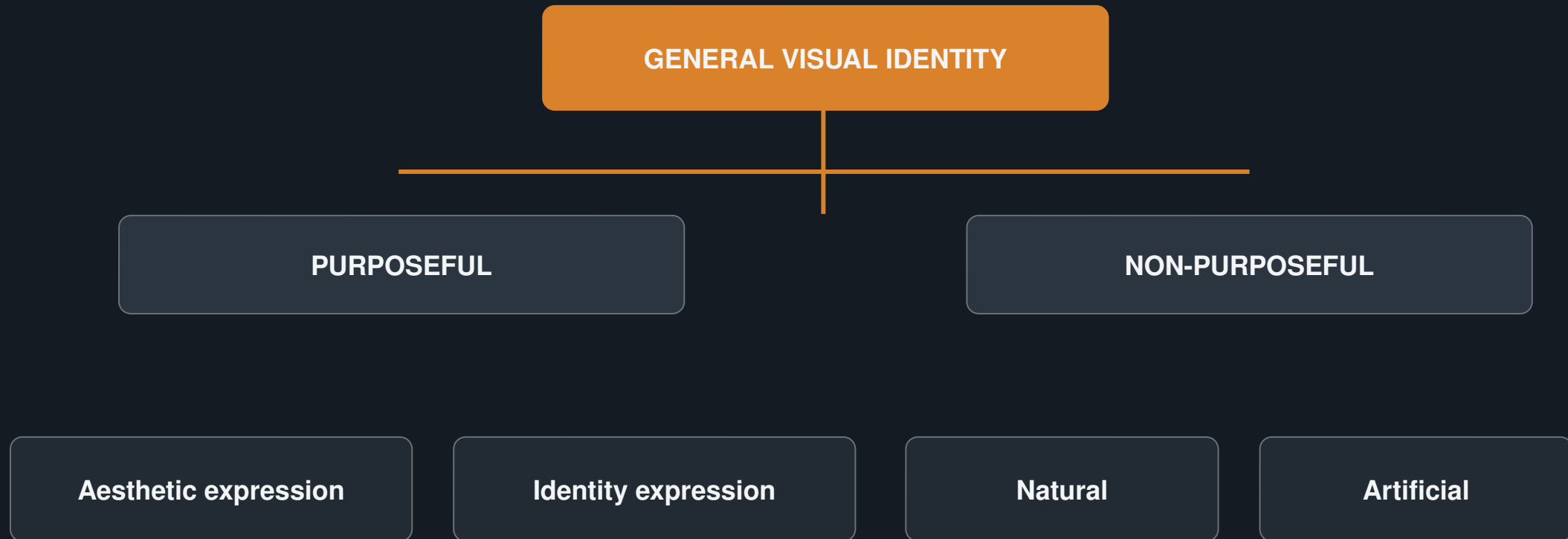
Non-purposeful identity may be natural or artificial.

Iranian architecture as an identity system



The repeated arches and vaults create internal visual identity; the work also resembles other Iranian architecture, establishing external cultural continuity.

A taxonomy of general visual identity



Similarity and differentiation can coexist

Visual identity may emphasize either similarity or differentiation.

A coherent group of images can be internally related while remaining distinctive from other groups.

Similarity may continue a climatic, religious, ideological or ethnic visual precedent—or create aesthetic unity among elements within one work.

Iranian traditional crafts demonstrate both: connection to their heritage and strong internal unity.

What is brand identity—and what does it do?

Defines what kind of organization we are and what we seek to achieve.

Clarifies the future image the brand intends to establish in customers' minds.

Supports business survival, growth and recognition.

Creates an emotional response and a positive customer experience.

Expresses the brand's individuality, aspirations, objectives, values and identifying signs.

Recognition requires more than a logo

Hearing names such as Mercedes-Benz, BMW or MVM immediately activates an image formed by previous observations and information. Logos and websites can establish recognition, but without an enduring identity and a coherent brand character, organizations struggle to remain memorable in a competitive market.

Branding shapes an intelligible character

Customer attraction and perceived quality contribute to a brand image.

Personification research cited in the source described BMW as a younger luxury personality and Mercedes-Benz as a more mature one.

The practical test is clarity: does the market understand the character of an emerging automotive brand, feel connected to it and anticipate its next product?

Customer needs and brand identity influence each other

Customer needs shape identity

Products and services evolve as needs change. Identity should respond to expectations, use contexts and cultural meaning.



Identity shapes perceived needs

Organizations can educate customers, reveal unmet needs and frame new expectations. Familiar brands often have an advantage in building customer-based brand equity.

Identity converts knowledge into expectation

Market experience → learned brand meaning → anticipated product behaviour



Four principal sources of brand identity

01

Product or service

02

Name and verbal assets

03

Geographic and historical roots

04

Logo and visual symbols

A rigorous identity audit also examines communication, advertising, origin stories, organizational behaviour and the brand's strategic stance.

Four factors used to evaluate brands

Affinity — closeness and emotional connection

Challenge — the degree to which the brand is progressive or stimulating

Fame — salience and public recognition

Price—value relationship — perceived value relative to cost

Kapferer's Brand Identity Prism



Physique

Physique is the brand's tangible, recognizable form: the salient physical characteristics and visual codes that allow the audience to identify it. In automotive design, these may include proportion, silhouette, grille architecture, lamps, surfacing and signature lines.

Personality

Personality is the human character expressed by the brand. Tone of voice, style, spokespeople, cultural figures or even animals can make that character tangible. The objective is a consistent, credible personality that audiences can recognize across touchpoints.

Culture

Every product can embody and transmit a culture.

Culture is the value system from which the brand draws inspiration.

It connects the brand to the organization that created it.

Corporate culture and national context can both influence design decisions—as seen historically in companies such as IBM and Renault.

“

**Understand the layers of culture, respect them
and connect them to your work.**

Carlos Martinez Onaindia — Former senior global brand director, Deloitte Touche Tohmatsu

Cultural interpretation changes visual meaning

The source uses Deloitte's Green Dot communication as an example: a black field could carry an unintended association with death in China, encouraging adaptation to a white field. The broader principle remains valid—colour and context must be assessed in the culture where a visual system will operate.

Relationship

Relationship describes the mode of exchange a brand proposes to customers: how it behaves, what it enables and how it frames the bond between organization, product and user.

Reflection

Reflection is the outward image of the perceived brand user—not the complete target audience. A brand may develop a stereotypical user image; if the brand does not manage that image deliberately, competitors and culture will shape it instead.

Self-image

Self-image is the customer's internal mirror: how using the brand helps a person see or improve themselves. In this sense, the brand supports a desired identity, confidence or aspiration.

BrandAsset Valuator dimension 01

Differentiation

How distinctive and meaningfully different is the brand?



BrandAsset Valuator dimension 02

Relevance

How appropriate and personally meaningful is the brand to its audience?

R

BrandAsset Valuator dimension 03

Esteem

How highly regarded, trusted and respected is the brand?

E

BrandAsset Valuator dimension 04

Knowledge

How familiar is the audience with the brand and what it stands for?



The components of a brand

Visible and tangible

Symbol

Slogan

Logo

Form and design language

Intangible

Communication

Customer experience

Service and support

Symbolic value

Benefits of a coherent brand identity

Integrates activity and creates consistency across the organization.

Builds visual attraction that can cross language barriers.

Makes intangible ideas tangible and easier to understand.

Reduces the long-term cost of communication by establishing clear mental availability.

Supports recognition, preference and continuity across products and generations.

Visual Brand Identity

Making the strategy visible





Seeing is believing.

Design is central to brand creation and differentiation because it makes the intangible tangible.

Moira Cullen — Former global design director, The Hershey Company

Visual identity is the face of the brand

It comprises the visual elements through which customers encounter and recognize the brand.

It creates the first impression and should be memorable, attractive and relevant.

Its role is not decorative: it must communicate the brand's strategy, personality, values and purpose.

A visual identity must be creative, effective and functional

The system should fit the organization's actual products and services.

It should express a clear, distinctive and durable visual character.

It should align with the brand strategy, personality, values, mission and market position.

When coherently applied, it becomes a powerful marketing and recognition tool across every touchpoint.

“

Sustained competitiveness is the reward for continuous investment in design.

Design Council, United Kingdom

Research before form

Review the organization's history, strategy and communications.

Decode the messages already embedded in products and advertising.

Work consciously with line, surface, volume, colour and texture.

Build consistency so every design decision reinforces recognition and brand meaning.

Automotive brands build recognition through design DNA

01

PROPORTION

Long-lasting architecture

02

SIGNATURE

Recognizable graphic relationship

03

SURFACING

Consistent tension and precision

04

DETAIL

Controlled evolution

Successful manufacturers connect generations through recurring proportions, graphic signatures and product-family cues—while allowing enough evolution to remain contemporary.

Principles for visual identity design

Identify and understand the target audience.

Translate brand identity into a system that can form a relationship with that audience.

Prefer clarity and simplicity over unnecessary complexity.

Design for consistent application across physical products and digital channels.

Test the system for distinction, coherence, scalability and longevity.

02

Automotive Brand and Visual Identity

Historical design cues across ten automotive brands

Brands included in the source

BMW

Porsche

Toyota

Cadillac

Lada

Jaguar

Kia

Lexus

Renault

IKCO

BRAND CASE STUDY

BMW

Function, continuity and recognizable proportions



BMW

“

Form should follow function.

BMW design principle cited in the source

BMW: recognizable, distinctive and enduring



The source characterizes BMW design as a balance between functional logic and aesthetic appeal—distinctive enough to be recognized, but sufficiently restrained to resist short-lived trends.

A dynamic body metaphor



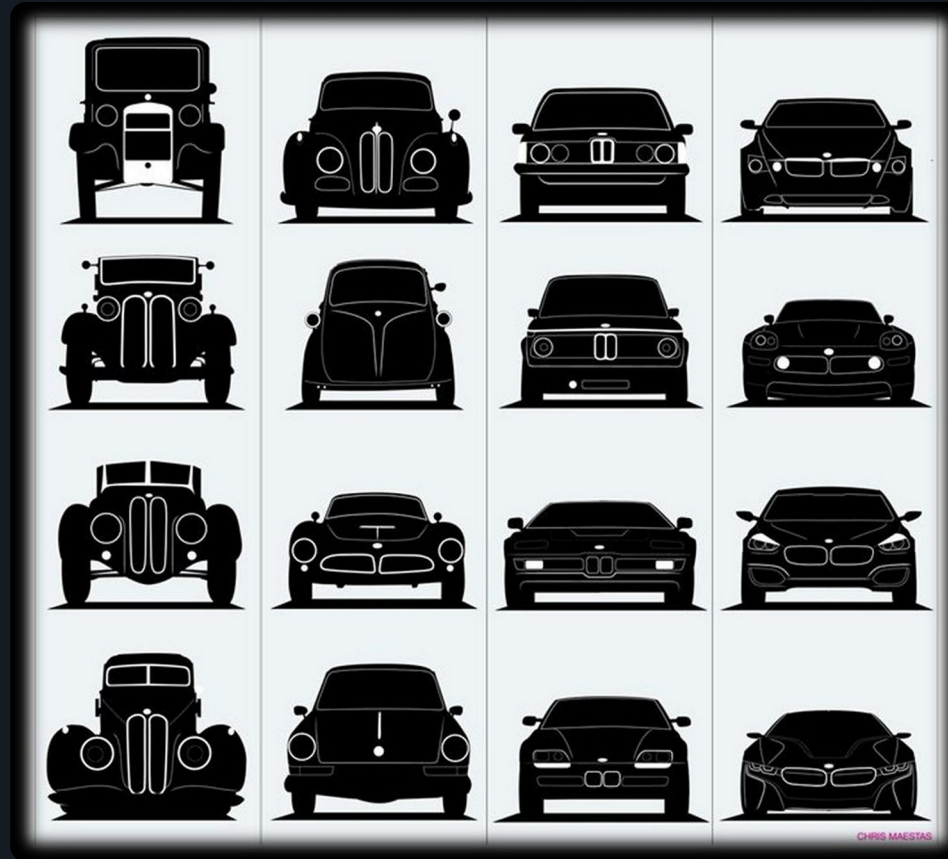
The source compares the tension of BMW body form to a shark: a long, purposeful mass with a visually concentrated front. This is retained as an interpretive design metaphor, not a verified corporate statement.

Signature elements support generational continuity



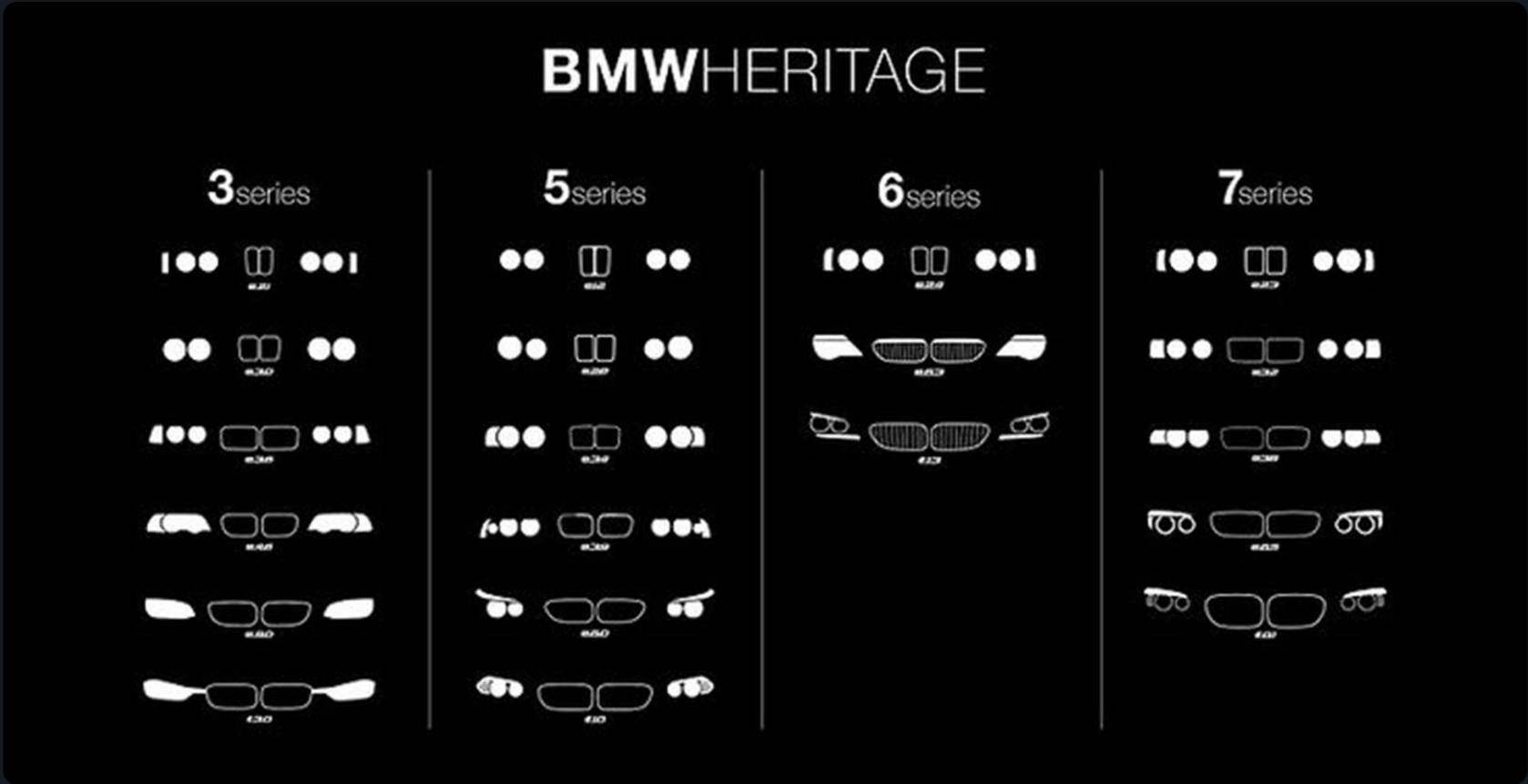
Twin kidney grilles and a four-lamp facial architecture link generations. BMW updates technology and proportion without treating short-lived novelty as a substitute for identity.

BMW design evolution



Identity is sustained through recognizable cues while proportions, detailing and technology evolve.

A familiar face across generations



The kidney-grille relationship functions as a persistent recognition cue even as scale, lamps and body architecture change.

BRAND CASE STUDY

Jaguar

The perfect drive starts here



JAGUAR

Jaguar: a British luxury proposition

The source positions Jaguar within the British luxury-vehicle tradition.

Its intended character combines authenticity, confidence, power and independence.

The product should feel individual, vital and emotionally engaging.

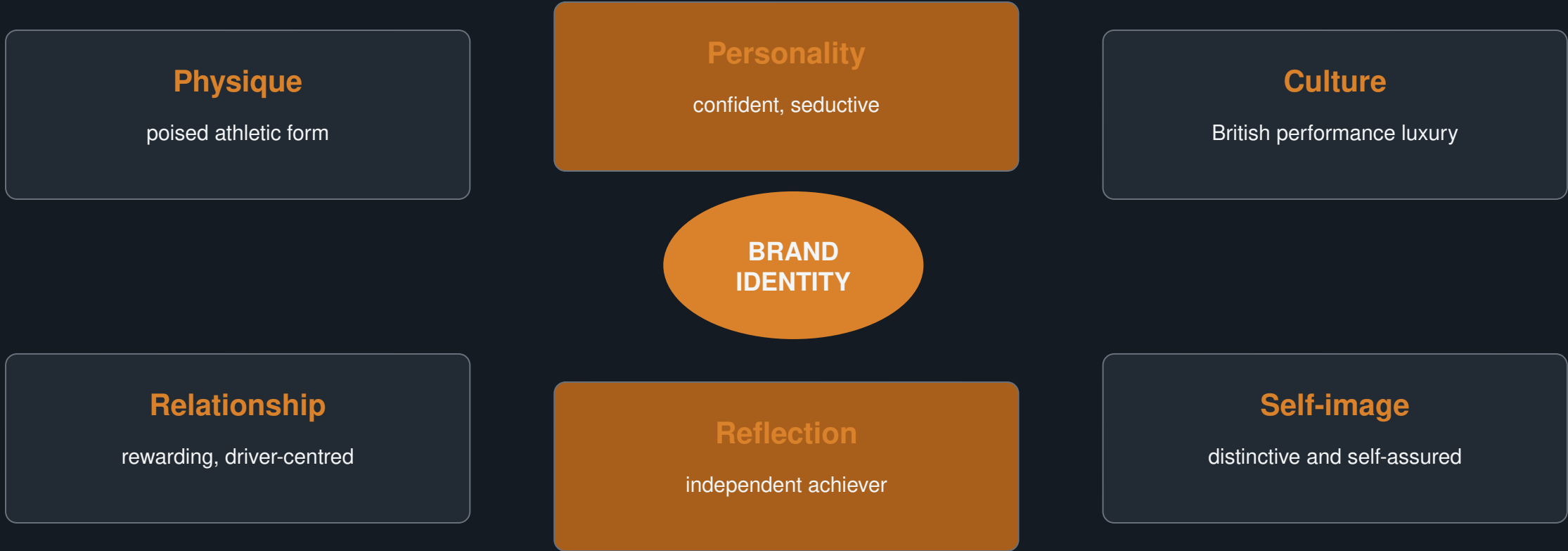
Customer segmentation is used to connect vehicle character with distinct life stages and motivations.

Vehicle character and animal metaphor



The leaping jaguar acts as a metaphor for poised power, agility and controlled energy.

Jaguar Brand Identity Prism



Controlled tension



Long surfaces, muscular haunches and an alert face communicate speed and confidence without requiring literal animal references.

Jaguar personality keywords

Dynamic

Unique

Seductive

Energetic

Luxurious

Customer-character hypotheses

Younger, style-aware customers

Young women seeking a sporting vehicle

Educated, intelligent and self-confident professionals

Individualistic and entrepreneurial buyers

Customers seeking luxury, exclusivity and distinction

Life-stage segmentation in the source

Ages 30–45: married or single professionals

Ages 40–50: established heads of household, often with two or more children

Age 50+: mature luxury customers

Jaguar S-Type



Used in the source to represent a more youthful interpretation of established Jaguar cues.

Jaguar XE



Presented as a sporting proposition intended to extend Jaguar's appeal to younger customers and women.

Jaguar XFR



Associated in the source with an educated, intelligent and self-confident customer profile.

Jaguar XJ / XJL



Used as an expression of individualism, authority and executive presence.

Jaguar XF



Positioned as a modern luxury sedan balancing formal presence with dynamic character.

Jaguar concept studies



Concept vehicles explore how recognizable brand character can be intensified, simplified or projected forward.

BRAND CASE STUDY

Porsche

Evolution through disciplined continuity



PORSCHE

Porsche: identity built within constraints

The source argues that continuity, history and engineering constraints are not limitations to design identity; they are productive boundaries that allow recognizable form to evolve with precision.

A continuous model lineage



Proportion, roof arc, fender definition and facial organization form a stable visual grammar across generations.

Evolution, not reinvention



Comparing earlier and later models reveals a controlled update of stance, surfacing and technology while the essential silhouette remains legible.

BRAND CASE STUDY

Kia

A unified face for a growing global portfolio



KIA

The 'tiger nose' as a recognition device



After Peter Schreyer joined Kia in 2006, the brand developed a distinctive grille architecture to unify the range and communicate youth, energy and confidence.

Family resemblance through facial architecture



A shared grille-to-lamp relationship can establish brand recognition without forcing every model to use identical surfaces or proportions.

BRAND CASE STUDY

Toyota

Mobility, social value and continuous improvement



TOYOTA

Toyota Global Vision

Minimize negative effects associated with mobility, including environmental impact, congestion and accidents.

Maximize positive value, including comfort, enjoyment and excitement.

Contribute to sustainable mobility through better products, services and operations.

BRAND CASE STUDY

Lexus

Precision, hospitality and a distinctive visual signature



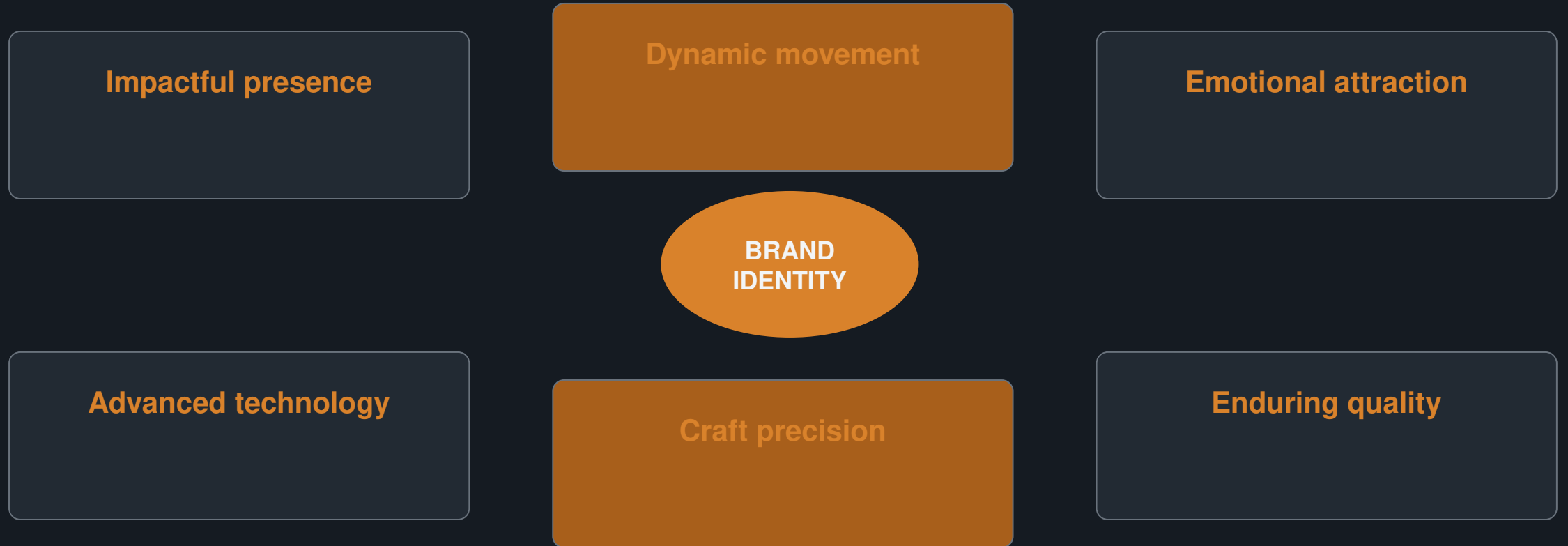
LEXUS

Lexus visual identity



The source presents the spindle-grille architecture and sharp graphic elements as a coherent family signature that makes the brand immediately recognizable.

Lexus identity system



A proposition for an affluent luxury audience

Lexus is described as serving customers who expect high material quality, advanced technology and distinctive design. The intended product character is impactful, dynamic, attractive, progressive and durable.

Angular graphics reinforce the ‘L’ signature



The source interprets sharp lines, lamps and grille geometry as extensions of the Lexus ‘L’—creating a disciplined relationship among emblem, face and body graphics.

A family of controlled contrasts



Tight details and sharp graphics are balanced by larger, calmer body surfaces.

Sharp lines create a bold and distinctive identity



Angular character lines can create tension and directional energy, but they must remain coherent with proportion, surfacing and functional requirements.

BRAND CASE STUDY

Cadillac

American luxury expressed through verticality and technical precision



CADILLAC

Cadillac in historical context

Cadillac is a General Motors luxury marque. The source notes that, particularly in the mid-20th century, the name became associated in the United States with high quality, prestige and technical ambition.

A slogan claim requiring caution

The source gives “Life, Liberty, Work” as Cadillac’s slogan and links it to the language of American rights. No reliable primary evidence was found for that wording. It is retained only as an unverified source claim—not as an official slogan.

Engineering, luxury and pioneering technology

Cadillac's historical design character is framed through technical innovation, luxury, visual authority and a willingness to introduce new comfort and vehicle technologies.

Powerful, calm and dependable



A large, formal face and strong body mass communicate authority and stability—qualities traditionally associated with full-size American luxury vehicles.

Cadillac visual language

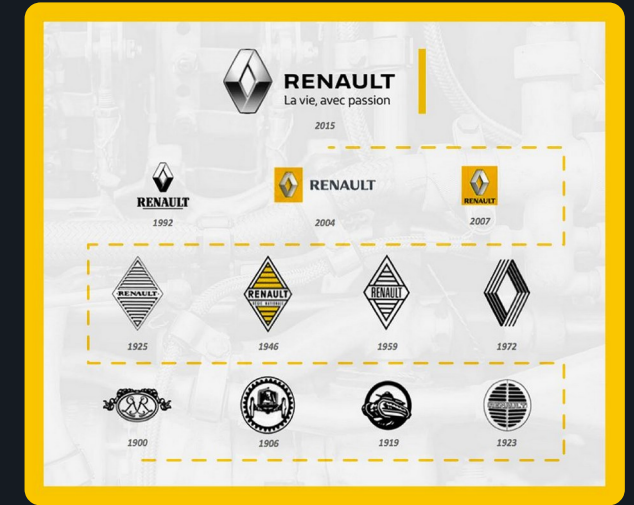


Vertical lamps, crisp edges and a shield-like facial organization create a distinctive graphic identity.

BRAND CASE STUDY

Renault

Human warmth, innovation and the diamond emblem



RENAULT

Renault: innovation with emotional accessibility

The source describes Renault as an innovative and technically informed brand with a long design history.

From 2012, its refreshed identity sought to connect technical DNA with emotion.

Warm, sensory lines and approachable forms were intended to make the product feel human and contemporary.

The diamond becomes the centre of the face



A large, vertically emphasized diamond integrated into the grille strengthens recognition and connects the front-end graphics across the product family.

BRAND CASE STUDY

Lada

Re-establishing family identity through a graphic signature



LADA

A portfolio seeking stronger family resemblance



The source compares Lada products as a basis for understanding where repeated graphics can improve recognition.

Lada X-Ray concept — exterior language



The X-shaped body-side and facial graphics propose a repeatable, high-contrast identity device.

Lada X-Ray concept — identity development



Concept work demonstrates how a memorable motif can migrate from show car to product family.

BRAND CASE STUDY

IKCO

The challenge of a unified national and corporate design identity



IKCO

A fragmented product-family appearance



The source identifies an absence of unified visual identity across IKCO products.

A coherent IKCO family was not yet visible

Samand, Soren, Runna and Dena were produced under the national brand, yet the 2017 study found insufficient continuity in family appearance and brand-recognition cues across the range.

Toward a unified Iranian design identity

Build from IKCO brand strategy, achievements and product policy.

Translate Iranian cultural sources into contemporary automotive form.

Create recognizable cues that can scale across body types and generations.

Extend earlier research into a cheetah-inspired grille or 'mouth' form without relying on literal imagery.

03

Automotive Design and National Cultural Identity

From cultural reference to vehicle character

Automotive design and national cultural identity

A vehicle can communicate cultural origin through both explicit visual signs and implicit emotional character.



Design identity links innovation to memory

Successful brands innovate while remaining legible through history and culture.

A coherent design theme differentiates one vehicle family from another.

Repeated relationships among form, graphics and details create a recognizable brand grammar.

The objective is continuity without repetition: identity should guide variation rather than force sameness.

Cultural heritage can become design knowledge

The source draws on research by Toni-Matti Karjalainen and Anders Warell to argue that cultural heritage can inform product character. Examples include Scandinavian associations in Volvo, British character in Jaguar, American luxury in Cadillac and Italian expressiveness in Alfa Romeo.

Two modes of cultural reference

Explicit

Consciously perceived

Visible or physical

Recognizable motif, proportion or material

Can be named by the viewer

Implicit

Often perceived unconsciously

Expressed as feeling or character

May suggest dynamism, safety or refinement

Depends on cultural and personal interpretation

Cultural meaning moves from reference to perception



Explicit cues are consciously recognized. Implicit cues operate through feeling, association and learned cultural meaning.

Perception is culturally and personally conditioned

People interpret design through beliefs, values, memories, emotions and cultural identity. Ignoring those filters can weaken a product; understanding them can create relevance without resorting to superficial symbolism.

Comparative study: French brands and Volkswagen

The study selected representative Peugeot, Citroën and Renault vehicles and compared their recurring character-line patterns with Volkswagen. The purpose was to test whether a national design tendency could be observed beyond an individual brand.

French vehicles selected for the study

Brand	Model	Production years	Sales stated in source
Citroën	2CV	1948–1990	5,114,961
Citroën	C3 I	2002–2009	2,765,150 — all C3 models
Peugeot	205	1983–1998	5,278,000
Peugeot	206	1998–present in 2017	7,700,000
Renault	R5	1972–1985	5,580,000
Renault	Clio II	2001–2004	5,480,650 — all Clio models

German comparison vehicles

Brand	Model	Production years	Sales stated in source
Volkswagen	Golf II	1983–1992	25,000,000 — all Golf models
Volkswagen	Golf IV	1997–2004	25,000,000 — all Golf models

The figures are retained as historical source data. They are not generation-specific totals.

Character-line classification

C1

Upper body-side character line

C2

Lower body-side character line

C3

Door feature line

C4

Roofline

C5

Upper grille line

C6

Lower grille line

C7

Left/right lateral boundary lines

How the brand averages were constructed

Peugeot: blue denotes the major line pattern in the 205; red denotes the 206; green indicates the average relationship.

Citroën: blue denotes the 2CV; red denotes the C3; green indicates the average relationship.

Renault: blue denotes the R5; red denotes Clio II; green indicates the average relationship.

The method compares relative line placement and direction, not literal surface geometry.

Definition of the C1–C7 line set

C1

upper lateral character line

C2

lower lateral character line

C3

line expressed through the doors

C4

principal roofline

C5

upper grille boundary

C6

lower grille boundary

C7

left and right lateral lines

French-brand character-line patterns

Character line	Peugeot	Citroën	Renault
C1 upper side	continuous	soft/arched	continuous
C2 lower side	rising	horizontal	rising
C3 door	defined	minimal	defined
C4 roof	arched	arched	arched
C5 upper grille	wide	narrow	integrated
C6 lower grille	open	compact	open
C7 lateral	balanced	balanced	balanced

French averages compared with Volkswagen

The source overlays the average French patterns in green with Volkswagen in black. Volkswagen's comparison uses Golf II in blue and Golf IV in red, with the black line indicating the inferred brand average.

National design comparison

Attribute	French sample	Volkswagen sample
Upper character line	more varied and expressive	more controlled and continuous
Lower character line	often rising or curved	more restrained
Door treatment	greater brand variation	stronger geometric consistency
Roof profile	soft arch	stable arch
Grille organization	brand-specific emphasis	systematic restraint
Overall impression	emotional variation	functional order

Conclusions from the character-line study

40%

Components carried over

40%

Components with minor change

20%

New components

The source argues that French automotive style reflects cultural aesthetics.

Cultural heritage can inform both explicit and implicit product character.

National cultural identity may influence character lines, form and styling conventions.

These findings motivate the following investigation of Iranian cultural sources.

04

Iranian Cultural and Visual Identity

Architecture, craft, myth, script, pattern and nature

Cultural, artistic, historical and geographic symbols of Iran

A design language becomes meaningful when it translates cultural structure—not when it simply applies decoration.



Why Iranian cultural identity matters to IKCO

Cultural heritage and nationality can inform product character.

Iran's long history, diverse geography and rich artistic traditions provide substantial design knowledge.

A national visual identity could unify the IKCO product family and differentiate it internationally.

Iranian references should increase recognition of IKCO while remaining appropriate to contemporary vehicles.

Defining Iranian visual identity

Iranian visual identity is the recognizable relationship between a contemporary visual work and Iran's tangible or intangible heritage. Its effectiveness depends on both the designer's knowledge and the viewer's ability to perceive the connection. The research distinguishes general Iranian visual identity from Iranian corporate visual identity.

Two levels of Iranian visual identity

General Iranian visual identity

Shared cultural forms
Historical continuity
Material and craft traditions
Collective recognition

Iranian corporate visual identity

Organization-specific system
Strategically selected cultural cues
Consistent product application
Distinctive ownership by the brand

Iranian architecture — structure and rhythm



Arches, vaults, courtyards, axial order and repeated geometry create unity at both architectural and decorative scales.

Iranian architecture — proportion and light



Controlled openings, layered thresholds and the modulation of light create depth, calm and measured transition.

Grandeur without visual noise



A recurring quality of Iranian monumental architecture is magnificence created through proportion, scale and ordered detail. In automotive design, this can inform stance, massing, facial confidence and the hierarchy of surfaces.

Traditional crafts — precision in detail



Craft traditions demonstrate how an apparently simple whole can contain dense, carefully controlled workmanship.

Traditional crafts — unity within multiplicity



Repeated units form a coherent field: variation exists, but it is governed by rhythm and proportion.

Design intelligence found in Iranian crafts

Precision

Geometry

Order

Intricate detail

Colour

Symmetry

Balance

Refinement

**Unity in
multiplicity**

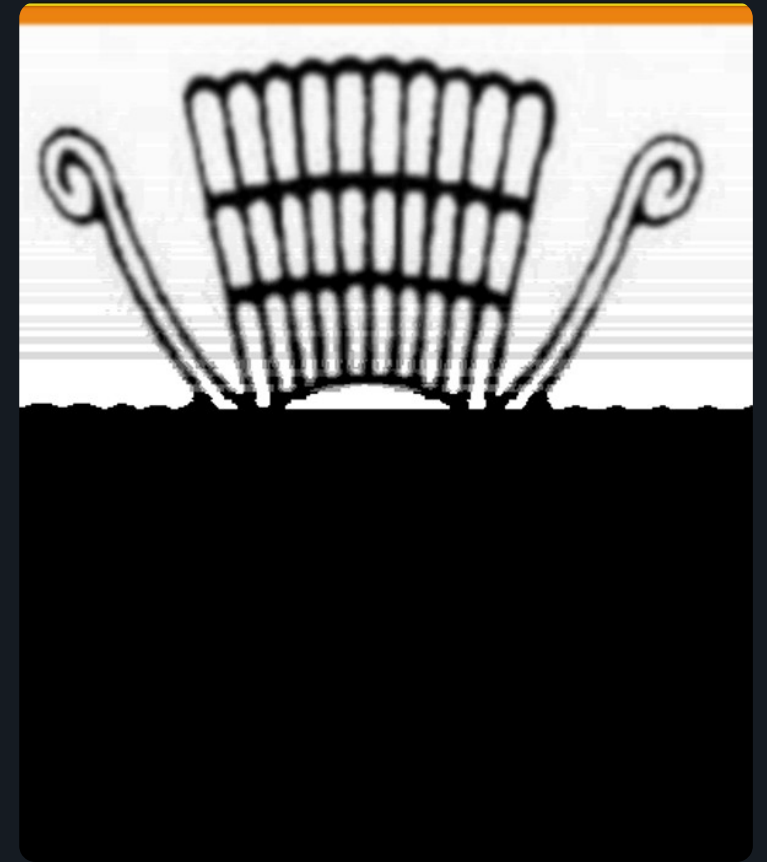
**Complete
composition**

Persian mythology and legends



Narrative archetypes carry emotional values that can inform brand character without literal illustration.

Simurgh and Faravahar



Recognizable symbols require cultural care: their deeper meanings should be understood before any abstraction is attempted.

Values expressed through myth

Rostam and Arash embody courage, sacrifice and national memory.

The Simurgh and the story of Zal suggest protection, wisdom and transformation.

Recurring values include pride, courage and valor, contrast, idealism, salvation and the struggle between good and evil.

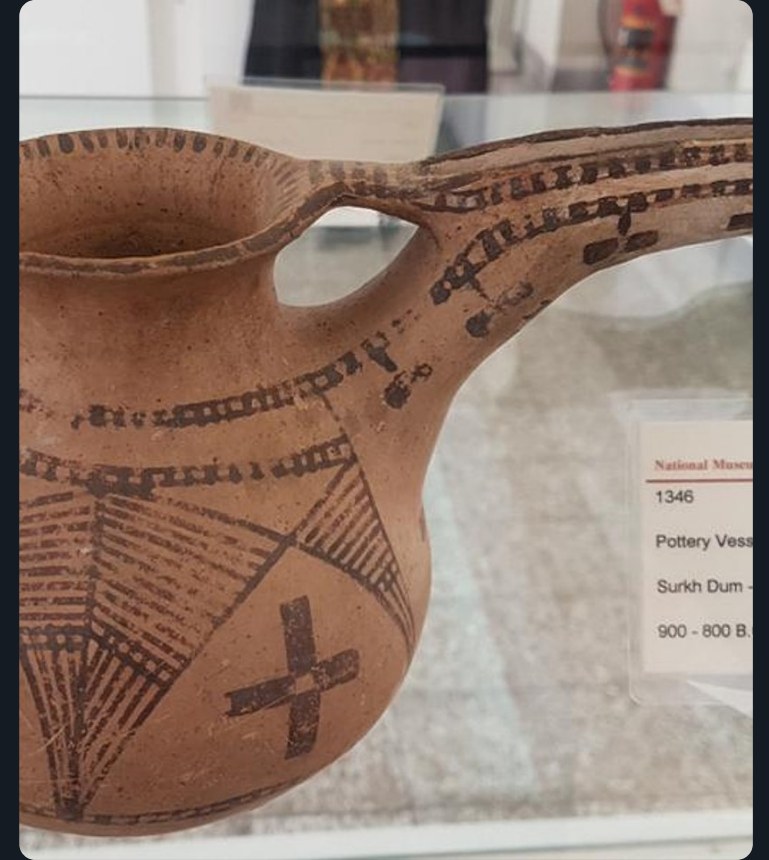
For automotive design, these values are more useful as abstract character directions than as literal ornament.

Historical objects and motifs



Material culture records how symbolism, function and craftsmanship were integrated in everyday and ceremonial objects.

Archaeological objects and vessels



Animal forms, repeated motifs, handles, spouts and structural transitions show a close relationship between narrative and use.

Findings from ancient objects and vessels

Multifunctionality

Functional art

**Mature
craftsmanship**

Innovation

Precision

Narrative detail

**Recurring
symbols**

Meaningful form

**Spiritual
connection**

Persian script and calligraphy



Calligraphy transforms language into proportion, rhythm, movement and spatial composition.

Formal qualities of Persian calligraphy

Balance

Rhythm

Solidity

Proportion

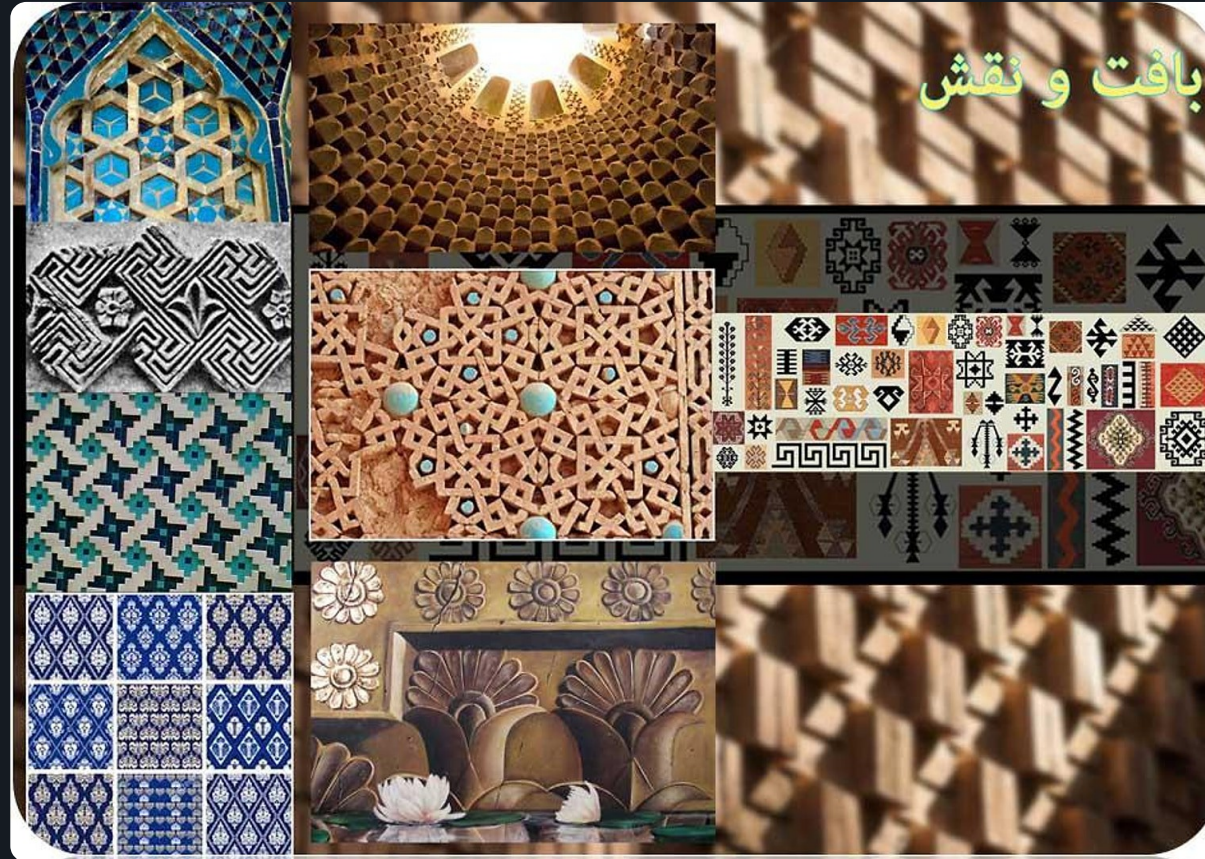
Composition

Beauty

Symbolic form

**Extended horizontal
movement**

Pattern and texture



Geometric systems combine rule, repetition and controlled variation to create a field that reads as both one and many.

Pattern as a generative system

Iranian patterns often use geometric and mathematical construction.

Rhythm links individual elements into a larger order.

Unity and multiplicity coexist within one composition.

Shared cultural principles support recognition, while variation allows each work to remain distinctive.

Nature and wildlife



Landscape, climate, flora and fauna provide forms, behaviours and colour relationships—but should be abstracted with the same discipline applied to other cultural sources.

05

Design Synthesis and Keywords

Converting research into an automotive design direction

From evidence to a usable design vocabulary

Automotive brands derive design keywords from heritage, existing products, business objectives, vision and mission.

Keywords must describe the intended emotional and visual effect of the vehicle.

The source uses Lexus as an example of linking strategic meaning to visible form.

For IKCO, Iranian art and culture provide a second evidence base from which automotive qualities can be abstracted.

A synthesized Iranian automotive character

Simple overall forms shaped by curved and diagonal lines

Complex, precise detailing within a controlled whole

Meaningful and symbolic form rather than arbitrary ornament

Solidity, strength and stability

Order, moderation, proportion and balance

Alignment with IKCO goals: quality, global standards, environmental responsibility, competitiveness and profitability

Design keywords derived from Iranian art and culture

The goal is not an 'Iranian-looking decoration.' It is a coherent vehicle character grounded in cultural principles.

Core design keywords

Ambitious

Courageous

Elegant

Magnificent

Detailed

Precise

Pure forms

Clean surfacing

Five principles to carry forward

- 01 — **Grandeur and solidity**
- 02 — **Simple whole, rich precise detail**
- 03 — **Meaningful and symbolic form**
- 04 — **Idealism and aspiration**
- 05 — **Courage and valor**

Persona development for the concept vehicle

A design direction becomes actionable when it is anchored to a credible person, use context and set of aspirations.



Concept-vehicle persona

34

YEARS

Male professional

Independent and ambitious

Culturally aware without being nostalgic

Values quality, precision and contemporary technology

Seeks distinction with restraint

Expects responsible performance and practical usability

06

IKCO Strategy and Design Direction

Product, platform, technology and environmental priorities

IKCO strategies and strategic directions

Design identity must be integrated with portfolio, platform, technology and customer strategy.



Product–market and platform strategy

PARTNERSHIPS

Collaborate with world-class OEMs through CKD and joint ventures while developing the national brand.

PORTFOLIO

Develop products and platforms aligned with customer and market needs.

NEW PRODUCTS

Create national-brand vehicles and co-develop affordable products on shared platforms.

FUTURE PLATFORM

Advance a national platform, including a CNG-capable architecture.

Portfolio and customer strategy

RANGE DEVELOPMENT

Diversify the product portfolio and manage lifecycle renewal.

VALUE

Deliver quality and performance at optimized cost using target costing.

CUSTOMER

Build customer satisfaction, market relevance and a customer-centred culture.

COMMERCIAL SYSTEM

Support market share through IKCO products, partners, shared platforms and integrated marketing.

Product technology strategy

DESIGN CAPABILITY

Develop new exterior, interior and body styles with a coherent Iranian identity.

PLATFORM KNOWLEDGE

Strengthen in-house platform expertise, including CNG-ready architecture.

CLEAN MOBILITY

Advance alternative fuels, reduce fuel consumption and meet environmental and emissions standards.

MATERIALS AND POWERTRAIN

Use recyclable, environmentally responsible materials and develop an IKCO engine family.

INNOVATION

Allocate resources to innovation and product-technology development.

Keywords derived from IKCO objectives and vision

World-class quality — Customer relevance — Environmental responsibility —
Distinctive Iranian identity

Three strategic imperatives

01

ENVIRONMENT

Design compatible with
environmental objectives

02

QUALITY

Compete at an international
standard of quality

03

CUSTOMER

Respond closely to real customer
needs

Concept-project conclusion

The studies, design keywords and relevant concept-vehicle directions provide the foundation for the next phase. The ambition is to translate the research into a successful IKCO concept—credible as an automotive product, distinctive as a brand statement and worthy of national pride.

End

Industrial Design Department
New Product Design and Development Center
IKCO (Iran Khodro)

Autumn 2017 (1396 SH)

A

Contemporary Context

Editorial research added in 2026 — clearly separated from the 2017 source

Continuity remains a strategic design asset

The strongest contemporary identity systems evolve signature relationships rather than repeat a fixed graphic.

Architecture, digital experience and sustainability now shape perceived identity alongside exterior styling.

A cultural design direction is most credible when it governs proportion, material logic, interaction and detail—not only ornament.

Editorial synthesis based on official OEM sources listed in speaker notes.

BMW Neue Klasse

BMW describes Neue Klasse as a new era combining a modern interpretation of its design language, a consistent digital user experience and next-generation electric drive.

The implication for identity work is clear: recognizable DNA must adapt to new architectures and interfaces.

Kia — Opposites United

Kia's current design philosophy finds opportunity in the tension and harmony of contrasts.

It shows how a brand can move beyond a single face or grille toward a wider set of principles that guide form, interior, interaction and communication.

Jaguar — Exuberant Modernism

Jaguar now frames its transformation through “Exuberant Modernism,” a creative philosophy intended to guide the full brand world.

This present-day positioning is materially different from the model and customer analysis in the 2017 source and must not be retrofitted into it.

Implication for an IKCO design system

Define a small set of scalable signature relationships—not a single decorative motif.

Translate Iranian cultural principles into stance, surface hierarchy, light graphics, material transitions and interaction design.

Test each cue across sedan, crossover and compact architectures before adoption.

Document the design grammar so suppliers, engineering and future design teams can apply it consistently.

Review sustainability, digital UX and accessibility as identity-bearing decisions from the start.

Editorial recommendation derived from the translated research and current official brand-design sources.